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SALE NUMBER 292

NINETEENTH CENTURY AND CONTEMPORARY PAINTINGS

FROM

The Collections of

MR. CHARLES T. HENRY

NEW YORK

MR. R. S. AMENT

Formerly Art Director of The Sunday World

AND OTHERS

Unrestricted Public Sale

WEDNESDAY EVENING, OCTOBER 26, 1932

AT 8:30 O'CLOCK

EXHIBITION FROM

Thursday, October 20th to Wednesday, October 26th

Daily, except Sunday, 10:00 a. m. to 5:30 p. m.

THE NEW GALLERY OF

J. C. MORGENTHAU & CO., Inc.

23 West 47th Street New York City

1932

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FOREWORD

A COLLECTION which includes good paintings of Mauve, Fortuny, Maris, Winslow Homer, Arthur B. Davies, Ernest Lawson, Abbott Thayer, Wyant, Emil Carlsen, Leon Dabo, George H. Boughton, Chase, and Paul Dougherty, particularly in examples not too large for the present-day purse, should attract considerable attention as the opening sale of the New Galleries for the season of 1932-33.

The group is delightful in quality, varied in scope, of admirable technique and sure to give lasting pleasure to the lover of the Fine Arts. We commend it to your attention.

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the catalogue, unless otherwise mentioned; each sale is a separate and distinct transaction.
2. The highest bidder shall be declared the buyer; in case of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.
3. All sales are to be unrestricted and without reserve.
4. Buyers shall give their names and addresses and shall make such cash payments on account as may be required, in default of which the lots purchased will be immediately resold.
5. Title passes upon the fall of the *auctioneer's hammer,* and *thereafter the property is at the buyer's risk,* and neither the owner nor the company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. GOODS BOUGHT SHALL BE REMOVED BEFORE THE CLOSE OF BUSINESS ON THE DAY FOLLOWING THE SALE. If not so removed, they will be held at the risk of the buyer and this company will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale.*
7. TERMS CASH. If accounts are not paid within one day following the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such resale at his option.
8. This company has exercised great care to catalogue each and every lot correctly. We endeavor both in the Catalogue and at the actual time of the sale to point out any error, defect or imperfection but guarantee is not made either by the owner or the company of the correctness of the description, genuineness, authenticity or condition of any lot. All goods are sold "as is" without recourse and are not subject to return.
9. Purchases if requested, will be forwarded at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.
   Priced copies of this catalogue at $2.00 each after the sale.

The New Gallery of
J. C. MORGENTHAU & CO., INC.
23 WEST 47TH ST., NEW YORK CITY
Telephone BRyant 9-6956 Sale Conducted by Walter S. Scott

PAINTINGS

Sale Wednesday Evening, October 26, at 8:30

C. P. APPEL: American Contemporary

15 – 1. LANDSCAPE

Woods, with distant village in warm rich tone.

Signed.
Canvas, H. 8″ W. 9½″

HARRY G. BERMAN: Philadelphian, contemporary, born 1900.

— 2. WINTER

A village-road in the rosy flush of an afternoon winter snow-fall.

Signed.
Canvas, H. 16″ W. 20″

ETIENNE BERNE-BELLECOUR: French, 1838-1910

"His great eminence attained as a painter of men."

50 – 3. THE RENDEZVOUS

Interior of a wood, late sunlight, with a gallant in turquoise blue velvet, leaning against a tree and holding under his arm a bouquet of flowers.

Signed at lower left, E. Berne-Bellecour and dated 1869.
Panel, H. 14¾″ W. 17¾″
Coll. Lyman G. Bloomingdale

OLIVE BLACK: American Contemporary

0 – 4. LANDSCAPE

A stream winding between green fields and stately trees. Blue sky, and a day of sunshine.

Signed at lower right, O. P. Black
Canvas, H. 16″ W. 23½″

T. BLINKS: English Contemporary

The Aristocrat among English Painters of the Horse today.

30 — 5. THE STIRRUP CUP

Two horses, a black and a bay, outside an inn door. On the bay, an expectant rider awaits the brimming tray, visible, as the maid in rose and white comes from the doorway.

Signed in lower right, Blinks,
and dated, '90.
Panel, H. 6″ W. 9″

ROBERT BLUM: American: 1857-1903

A nineteenth Century Artist whose work is more and more appreciated.

13 — 6. SUNDAY

Colonial New England, a group of five walking through the Fields.

Signed.
Water Color: H. 12″ W. 23″

GEORGE H. BOUGHTON: American, 1833-1905

50 — One of the best painters of early American and Dutch-American life, noted for the delicacy, grace and purity of his treatment.

7. PURITAN GIRL

A girl dressed in rose and white, holding a silver clasped brown Bible, seen at half length, walking at edge of daisy covered field. Hills in the distance, circling a bay that reflects the blue sky.

Signed at lower right, G. H. Boughton
Panel, H. 14″ W. 8¼″

10 — 8. PURITAN GIRL

Composition in pastel shades of gray, green and blue. Girl in Puritan costume with bouquet, walking through green field.

Signed at lower left, G. H. B.
Academy Board, H. 20¼″ W. 11¼″

10 — 9. PURITAN GIRL

Girl standing in garden outside of doorway of house of red brick. Foliage in distance.

Signed at lower right, G. H. B.
Water Color: H. 18″ W. 13″

JOHN GEORGE BROWN, N. A., American, 1831-1913

Born in England, Brown came to America in 1853. He is noted for his pictures of children, especially the "gamin" or "street-child". A good example of his popular talent.

10. Boy and Dog

Boy with blue shirt and brown coat, seated on box, with white and black dog asleep but attendant at his side.

Signed at lower left, J. G. Brown, N. A.
Canvas, H. 16½" W. 13½"

MATILDA BROWNE: American Contemporary

11. Calves in a Landscape

Three calves in green pasture, against a sunlit hill.

Signed at lower right, Matilda Browne and dated 1901.
Canvas, H. 13½" W. 19½"

GEORGE M. BRUESTLE: American, b. 1871

12. Autumn in New England

The edge of the woods.

Signed.
Academy Board. H. 7½" W. 9½"

H. W. BUNBURY: English, 1750-1811

A great English caricaturist, wit and friend of Rowlandson, Gillray and the distinguished literary group of the 18th Century.

13. The Country Club

Miniature on ivory, with Samuel Johnson at the table, and brilliant in color stand Sir Joshua Reynolds, David Garrick and Oliver Goldsmith, contemporaries of Bunbury.

Ivory, H. 2" W. 3"

An unusual medium with Bunbury although ivory was a favorite of the time. With a Stipple engraving of same subject, showing only a few modifications. Signed.
Lower left margin, H. W. Bunbury, Esq. Deliniator.
Lower right margin, W. Dickinson, Excudit.
Engraving, H. 14½" W. 18½" (2 pcs.)

EMIL CARLSEN: American, 1853-1932

The great American exponent of still life.

14. Still Life

A yellow and green striped pottery jar, arranged with turnips on a table, brown background.

Signed at lower left, Carlsen
Canvas, H. 12" W. 10"

50 — 15. Rocks and Sea

Pile of forbidding looking brown rocks against which the sea dashes. Unusual subject, worthy of attention.

Signed.
Canvas, H. 12″ W. 14″

WILLIAM M. CHASE, N. A., American, 1849-1916

His portraits, still life and landscapes equally desirable.

35 — 16. At Her Ease

Interior: Girl, three-quarter length on a couch, she wears a Japanese blue and cream robe; an open book lies at her hands.

Canvas, H. 12″ W. 15″

SAMUEL COLMAN: American, 1832-1920

Originally from Maine, he came to New York and studied with A. B. Durand, later in Europe, where some of his best inspirations were found. Founder and First President of the American Water Color Society.

60 — 17. Marche Neuf, Amsterdam

The placid waters of a canal shaded by the buildings upon the far shore: both banks are animated with small figures boldly executed, as are the buildings, in rich color.

Signed at lower left, Saml. Colman
Board, H. 8½″ W. 11″
Havemeyer Collection

LEON DABO: American: B. 1868

— 18. The Moon's Reflection; The Palisades of the Hudson

Japanese influence. With presentation inscription to Sadakichi Hartmann in lower left corner.

Canvas, H. 10″ W. 15″

ELLIOTT DAINGERFIELD: American Contemporary

25 — 19. Artist in a Studio

Easy, fresh portrayal of one of the students of Walter Satterlee's Life-class, New York City, at work on a canvas, with color boxes nearby. Facing spectator.

Signed at lower right, Elliott Daingerfield,
and dated, 1884.
Water Color, H. 14″ W. 10½″

ARTHUR B. DAVIES: American, 1862-1928

20. Spring Blossoming

Nude, her back to the spectator, the flesh repeating all the lovely tones of the blossoming boughs of the apple tree into which she leans.

Water color: H. 9″ W. 4″

PAUL DOUGHERTY: American, b. 1877

21. Newport: Autumn

Sand Dunes, and an arm of the sea in fine blue.

Signed.

Academy board, H. 8½″ W. 12″

WARREN DAVIS: American b. 1865

22. Dancing Figures

Two girls in thin robes silhoutted against a warm brown ground.

Signed.

Academy Board, H. 10″ W. 9″

23. Recumbent Nude

A young woman lies prone on her face, her head turned to the spectator, her crossed feet raised.

Signed.

Black and white chalk, chinese white, H. 7″ W. 11½″

NARCISSE VIRGILE DIAZ: French, 1808-1876

Famous painter of the Barbizon School; a "tone artist" of the first order. He was noted for a quality of "iridescent light" particularly noticeable in the present example.

24. Still Life

Flowers. A variety of colorful blossoms, painted on a palette.

"The palette of Diaz was composed, not of common pigments, but of molten jewels: they clash in the richest chords, they sing in triumphant unisons."

Signed at lower left, N. Diaz

Palette, H. 9½″ Greatest Width, 13″

N. DUPRAY: French, 19th Century

25. Infantryman

French soldier in red and blue, stops to adjust his accoutrement, while his companions, in broken ranks move away in the background.

Signed at lower left N. Dupray

Canvas, H. 13″ W. 10″

JULES DUPRE: French, 1811-1889

35— 26. Landscape

Under a vast blue sky banked with billowy white clouds is an expanse of country carpeted with lush verdure with trees at either side. A view at left of dormer roofs of two thatched cottages, and in the foreground cattle and a figure at a brook. Some restoration.

Signed at lower left, J. Dupre
Academy Board, H. 10″ W. 15″
Purchased as "Style of Dupre" Amer. Art Galleries
A fine painting, over restored

CHARLES WARREN EATON: American, b. 1857

37 50 27. Morning

A beautiful "yellow morning" in spring, over meadowland and young trees.

Signed.
Canvas, H. 20″ W. 30″

STUART EDY: American Contemporary

— 28. Still Life

Square pottery bowl with fruit on a red mat.

Signed.
Canvas, H. 9″ W. 12½″

ANNA EGGLESTON: American Contemporary

27 50 29. High Hat

Seated figure of man in velvet coat carefully brushing his silk hat.

Signed at lower left, Anna Eggleston
Canvas, H. 10″ W. 12½″

E. LOYAL FIELD: American Contemporary

— 30. Landscape

Small cottages to right with grassy foreground set in warm autumn woods flooded with the deep red light of the setting sun.

Signed.
Panel, H. 13½″ W. 18½″

MARIANO FORTUNY y CARBO: Spanish, 1838-1874

The greatest, the most original artist of the French-Spanish School; his great opportunity came when, at the outbreak of the war between Spain and Morocco, in 1859, he was sent to the seat of war where the brilliant hues of the South are combined by him with facile execution and striking arrangement. His short life—he died at age 36—has brought him fame both as painter and an etcher of distinguished ability.

"For thirty years his influence was paramount in Spain and Italy. Fortuny was an original. His was a hand so light and skillful that it did things easily, impossible to others."—*Millais.*

"A virtuoso is Fortuny—one who lives, works or plays so beautifully that one forgets the matter from the exquisite way in which it is expressed."

"A nervous touch — sure, but almost trembling — a certain deft esprit." In answer to the criticism that Fortuny looked only at the surface of things, Millais wrote, "he is a charmer, not a psychologist," and Fortuny himself replied: "All artists do that; what else is there for them to look at?"

31. A Moor Asleep

Figure of semi-nude Moor of great physique leaning asleep against wall. Background of rose and blue and gray. White tunic with vivid rose sash.

Signed, lower left, Fortuny
Water Color, H. 12¾″ W. 8¾″

MARIANO FORTUNY y CARBO: Spanish, 1838-1874

"Fortuny may be said to be the greatest handler of pen-and-ink that has lived."
—*Millais.*

His work marked by skillful indication of the strongest darks—from which the form was modelled out towards the light.

55 — 32. A French Gentleman, Seated

Pen and Ink drawing.
Signed and dated 1871. Studio stamp in red also in upper right corner.
Height 7¾″ Width. 5¼″
Coll. of Dr. Angell, Boston Mass.

CHARLES P. GRUPPE: Canadian, b. 1860

10 — 33. Wood Interior

A grey day in the Fall.
Signed.
Canvas, H. 12″ W. 9½″

JULES GUERIN: American Contemporary

12.50 34. Landscape

Green marshes under a gray sky. A barge against the shore at left centre.
Signed left centre, Jules Guerin
Water Color, H. 10″ W. 14″

CHARLES X. HARRIS: American Contemporary

21 — 35. Gloucester Point, Mass.

Fishermen on the shore, with docks and boats nearby. One fisherman has his thumb pinched by a lobster, a condition interesting to his companion. Blue sky with white clouds.
Signed at lower right, C. X. Harris
and dated, 1875.
Canvas, H. 12″ W. 22″

ALEXANDER HARRISON, N. A. 1853

15 — 36. Golden Afternoon

A smooth flow of water and shore repeating the gold and red of an angry autumn twilight.
Signed.
Canvas, H. 24″ W. 36″

WINSLOW HOMER: American, 1836-1910

His work, notably marines, distinctively American and of unmistakable originality, is marked by strength and rugged directness.

38. PROUT'S NECK

A deep gray-green sea washes in toward a brown ledge at the right. Gray sky with a silvery burst of light half way up.

Signed at lower right, Homer.
Water Color, H. 13″ W. 18″

39. WATERFRONT IDYLL

Figures of great individual character seated on dock, with river between spectator and distant shore. Powerful portrayal of gray sky and blue water in composition with strongly lighted figures in monotone.

Signed at lower right, Homer
Canvas, H. 11″ W. 14″

JOHN HUFFINGTON. Connecticut Artist: 1864-1929

40. DRIFTING

Sail boats in the golden afternoon mist.

Signed. Dated 1925
Panel, H. 11″ W. 14″

FRANCIS E. JAMES: English Contemporary

41. FLOWERS

A fuschia tree in bloom. Finely painted against a black background.

Signed at lower right, Francis E. James.
Water Color, H. 13¾″ W. 20″

JOHN LA FARGE: American Contemporary

42. WINDOW OF STAINED GLASS: Known as the "Peacock Window"

Height 54″, Width 30″.

The subject is an ancient Chinese motif, the Peacock and the Peony. The eastern splendour of color in the design has a corresponding gorgeousness in effect in the opal border. The central rose, yellow and indescribable blue-green, seen through the glow of the borders, give the appearance of solidified air.

During the first four centuries of Christian History, the Peacock was used as the symbol of the Almighty Father; the Crusaders used the symbol in their ceremonials also. Whether La Farge's desire was to bring Eastern and Western ideals to the same Garden, we do not know, but in reducing the details of this window by photography, it became apparent for the first time that the figure of the Christ-Child in swaddling clothes is clearly represented with the Peacock.

Mr. La Farge made one other window using this subject, the Peacock and the Peony, for Frederick L. Ames of Boston.

American glass has, indeed, one serious drawback: it makes terrible demands on the man who touches it: like the violin, it can only be handled by artists.

In this window, painting with enamel in the ordinary way *upon* the glass has been dispensed with by painting *with* glass. The work has thus become a form of translucent mosaic, held together by lead instead of cement, as in mosaic.

We are reminded of the charm of Oriental work in La Farge's use of large surfaces of color, bordered or broken by refined ornament. Its design has a quality that swims before the eyes—it is difficult to determine whether the colors, forms or lacings of lead furnish the decorative basis.

WILLIAM H. LAWRENCE: American, b. 1866

43. LANDSCAPE

Pool with overhanging rocks.

Signed.

Water Color, H. 9″ W. 12″

ERNEST LAWSON, N. A., b. 1873

20 — 44. WINTER HILLS

Fine snow landscape

Signed.

Academy Board, H. 12″ W. 15″

ARTHUR LEWIS: American Contemporary, b. 1873

12 50 45. MARINE "FLYING CLOUD"

Signed.

Canvas, H. 20″ W. 28″

GUISEPPE LOCATELLI: Italian, 1751-1828

Displayed his talents in portraits, even in the figures he introduced into his landscapes.

46. PORTRAIT OF THE CHEVALIER GUISEPPE NICOLA DE AGARA

Bust: head and shoulders slightly toward the right, eyes directed toward the spectator. Brown curly hair, deep blue coat with wide collar, rose facing, white linen shirt. Gray background.

Contemporary manuscript description on back, with Italian and English typed copies of same.

Pastel: H. 20″ W. 14½″

Coll. Princess Marie DeLeven

JACOB MARIS: Dutch, 1837-1899

The oldest—and most famous—of the three brothers, shows the influence of his work in Paris. Notice the admirable balance of his work, and that the subject is subordinate to the effect of the wet atmosphere in the delicate silver and blue for which he is noted.

47. MARINE WITH FIGURES

After a storm, a woman and child stand looking seaward on a wet beach. Silver and blue sky, atmosphere and light of departing storm.

Signed lower right, J. Maris
Canvas, H. 12″ W. 9″

PINCKNEY MARCIUS-SIMONS: American, 1867-1909

First known for his genre pictures; his success was attained in his ideal works, and culminated in the poetic rendering of the "Niebelungen Ring," wherein he tried to orchestrate his pictures as a musician scores.

48. FANTASY

Composition in blue, from the Wagnerian "Ring". A magic city of many towers and pinnacled spires, with a procession of Knights of the Grail coming from the sky at left, with brilliant banners.

Signed at lower left, P. Marcius-Simons
Canvas, H. 12″ W. 18″

26 — 49. LANDSCAPE

Bread panorama of fields, with village in distance and poppy field in foreground.

Signed at lower left, Marcius-Simons
Panel, H. 10″ W. 13¼″

MAXIME MAUFRA: French, 1861-1918

"Among the most interesting of the later Impressionists who has combined with art, conceived in the letter as well as in the spirit of that of Monet, something of the older methods of design."—*Phythian.*

110 — 50. COAST SCENE

A turquoise sea merging into a pale blue sky washes in toward green and yellow hillocks, with a bare cliff as an outpost.

Signed at lower left, Maufra.
Canvas, H. 23″ W. 29″
From Durand-Ruel, 1895.
Coll. Charles Senff.

MORTIMER MENPES: English Contemporary

51. VIEW OF VENICE

Houses on the banks of a canal, with garden at the left in distance. A black gondola at the wharf, with figure with pink parasol to the right.

Signed at lower right, Mortimer Menpes.
Panel, H. 8¾" W. 5½"
Inscription on back.

ADAH MURPHY: American Contemporary

52. LANDSCAPE

A winding stream. Fine treatment of grays and browns of Autumn.

Signed at lower right, Adah Cliffurd Murphy, and dated 1919.
Canvas, H. 15½" W. 11¾"

ANTON MAUVE: Dutch, 1838-1888

The friend of Josef Israels and Maris, Mauve's inspiration came as theirs from scenes in rural life. His work is noted for the "freedom from tension", his management of light and shadow, and the soft color harmonies.

53. DUTCH INTERIOR

Housewife busy in outside kitchen. Admirable composition of blues, brown, brick red and green, with light coming through far doorway to softly illuminate the scene.

Signed at lower right, A. Mauve.
Panel, cradled. H. 13" W. 18"
Coll. Dr. Angell, Boston, Mass.

MARCO D'OGGIONO: (Attributed) Milan, 1470-1549

10 — 54. The Infant Christ and St. John

Two pink curtains are drawn aside, showing St. John about to kiss the Christ-child, as they are seated on a green couch. Both are nude. St. John holds the reed cross.

"There are various replicas of this painting with variations attributed to D'Oggiono, after Leonardo da Vinci—one at Hampton Court, a second in the Mond collection and a third at Naples."

Cradled Panel, H. 11½" W. 16½"

Coll. of Thatcher M. Adams.

GIOVANNI BAPTISTA PIAZETTA: Italian, 1682-1754

A distinguished Venetian painter, a master of chiarooscuro.

10 — 55. The Infant Christ Appearing to Saint Francis

The Saint in a brown cowl in adoration of the Saviour, while two cherubim look down from the upper right.

Canvas: H. 12" W. 9½"

Collection: Brentano-Birkenstock

ALBERTO PASINI: Italian, 1826-1899

15 — 56. The Hour of Prayer

On the roof of a dwelling several Arabs, two kneeling, one standing, are at their devotions, as they face toward Mecca. Cliff landscape with palms. Evening sky.

Signed at lower right, A. Pasini

Water Color: H. 10½" W. 8"

GASPARD DUGHET POUSSIN: French, 1613-1675

Brother-in-law and pupil of the great Nicolas Poussin, from whom he learned his admirable balance and decorative arrangement.

42 50 57. Landscape

With classic buildings and ruins in distance. In the foreground a group of peasants, with cattle, and a large tree at right. Above is a bright sky.

Canvas, H. 35" W. 45"

WILLIAM T. RICHARDS: American, 1833-1905

The painting in the Metropolitan is of the same subject.

40 — 58. Marine

Rocky coast in grey tones.

Signed.

Academy Board, H. 9" W. 16"

CHARLES N. SARKA: American Contemporary

Member of the Architectural League. B. 1879.

59. On the Avenue

Signed.
Water Color, H. 8″ W. 10″

ALFRED SCHWARTZ: American Contemporary

60. Spring at Woodstock in Nineteen Hundred

A line of young trees in a rocky meadow, blue hills beyond, a blue sky and light clouds.

Signed.
Canvas, H. 16″ W. 24″

H. PEMBER SMITH: American, 1854-1907

61. Off Fastnet Light, Ireland

A purple sea at dawn, two brigs visible at the left: in right middle distance is Fastnet Rock with the lighthouse.

Signed at lower right, Henry P. Smith
Water Color, H. 11¼″ W. 10¾″
Coll. of Mrs. H. O. Havemeyer

WILLIAM L. SONTAG, N. A. American, 1822-1900

62. The Old Mill

Broken foreground with grasses and boulders: a pond with old building and mill-wheel: three figures near mill. Gray, silver and blue sky.

Signed at lower left, W. N. Sontag, N. A.
Canvas, H. 10″ W. 12″
Coll. Norman James

WILLIAM H. STEVENS: American, b. 1887

63. Mountain Hut in the Deep Woods

Autumn coloring.

Signed.
Pastel, H. 12½″ W. 9½″

C. E. SWAN: English Contemporary

64. Tiger at Bay

In the canebrake beside a pool appears a tiger, wounded but vital and dangerous.

Board, H. 7″ W. 9″
Signed at lower right, C. E. Swan
Coll. Norman James

ABBOTT H. THAYER: American, N. A. 1849-1921

One of Gerome's most noted pupils, he ranks high among American artists for landscapes and animals as well as portraits. The present example has a distinctive appeal as a view of old New York.

525— 65. FULTON FERRY: 1875

A dog, men and horses on the bow of a ferry boat. Blanket with red Maltese cross design on near horse, with figure of man in gray coat looking ahead. River craft seen through the haze, with Brooklyn Bridge discernable overhead and a view of the distant city. Ice filled river, gray sky.

Signed at lower left, A. H. Thayer
and dated, 1875.
Canvas, H. 24½" W. 32"

WILLIAM THORNE: American, Contemporary

15— 66. GIRL IN WHITE

Portrait of girl in white bodice. Light hair, with white ribbon. Facing the spectator. Background plum color.

Signed in upper right, William Thorne
Canvas, H. 25½" W. 20"
Coll. John Singer Sargent

FRANCOIS VAN SEVERDONCK: Belgian, 1809-1889

67. LANDSCAPE WITH SHEEP

Sheep and lambs, with colorful chickens and ducks in foreground and fields running away to village in the distance. Fine sky, as usual, with Van Severdonck.

Signed lower left, Van Severdonck
Panel, H. 6½" W. 9"
Inscription on back.

68. LANDSCAPE WITH CHICKENS

Chickens, doves and ducks in foreground with house and foliage at the left and fields in the distance. Fine sky.

Signed at lower left, Van Severdonck
Panel, H. 6¼" W. 9"

SCHOOL OF VELASQUEZ: Spanish, 17th Century

The greatest name of the Spanish School, his European fame has grown steadily since 1850. He is hailed as the precursor of the Impressionists centuries after his time, who study in vain for his effects of light and atmosphere. His portrayal of character is unequalled. Note the serious, earnest and tender face of the child as she bends over the head of her father, and the equally fine presentation of the troubled brother and father.

40 – 69. Family Group

A man seated at a table, holding the forked branch that should proclaim him a seer. His clothes, however are patched, his attitude dejected, his expression forlorn. His son looks idly on, cup in hand, with coat torn and mouth half open, while the daughter industriously seeks to lighten her father's supposed afflictions. Her portrait is fine as is the boy's. Restoration has temporarily eclipsed the same qualities in the father's portrait.

Canvas, L. 43″ H. 41″

EUGENE VERBOECKHOVEN: Belgian, 1798-1881

A Belgian painter of animals, represented in all important Galleries, noted for the careful finish and quality of his art which is objective.

50 – 70. Animals in a Landscape

A white bull, a gray donkey and two sheep in landscape, with bluebird alight on tree. A fine Verboeckhoven.

Signed on fencerail, Eug. Verboeckhoven and dated 1827.
Carved Wood Frame.
Canvas, H. 22½″ W. 29″

ANTOINE VOLLON: French, 1833-1900

Known for his still life, examples of whose work are in the Louvre.

30 – 71. Still Life

Cardinal red lobster with pearl gray shells against black background.

Signed lower left, A. Vollon
Canvas, H. 10½″ W. 17″

30 – 72. Landscape: Upper Seine

Winding river from hilltop, with broadly modelled foreground and buildings.

Signed at lower left, Vollon
Panel, H. 6″ W. 8¾″
Coll. Samuel Riker

FREDERIC P. VINTON, N. A. 1846-1911

20 – 73. Study of a French Garden

Characteristic example; thatched cottages in the background.

Signed. Purchased from the artist, 1888
Panel, cradled, H. 9½″ W. 16″

H. F. WALTMAN: American, b. 1871

74. WINTER

Snow and a frozen blue pool.

Signed.
Academy Board, H. 13" W. 16"

CARLETON WIGGINS: American, 1848-1932

75. MEADOW PATH

Low white buildings at the end of a path winding through a green meadow. Heavy white clouds in a blue sky and sunlight at the end of the path.

Signed at lower left, Carleton Wiggins
Water Color, H. 10½" W. 14½"

GUY WIGGINS: American Contemporary

76. DOWN FIFTH AVENUE (Snow Storm)

Rich in subdued color, Fifth Avenue appears with many animated figures, the Public Library on the right, and Murray Hill rising at the left and leading into the distance, South. After a snow storm.

Signed at lower left, Guy Wiggins
Canvas, H. 11¾" W. 15¾"
Also inscribed on back of canvas,
"Down Fifth Avenue, Guy Wiggins," and
dated, 1920.

*The Abbott H. Thayer, the Guy Wiggins and the Daingerfield have a double appeal, in that they are New York City views and scenes, as well as examples of the best contemporary American artists.

JULES WORMS: French: 1832-1881

77. CARMEN

A pretty Spanish girl in deep blue and silver costume, with jaunty cap of black and rose colored cape. Holding a cigarette.

Signed at lower left, J. Worms.
Water Color: H. 10½" W. 7½"
Coll. Charles Senff

FRED WAGNER: American, b. 1864

78. DOWN THE BAY

Sail-boat and shipping in the upper bay, New York.

Signed.
Pastel, H. 13" W. 10"

LEILA K. WILLIAMSON: American

10 - 79. The Bridge

Stone arches across a lazy stream.

Signed.
Water Color, H. 12″ W. 10″

ALEXANDER H. WYANT, N. A., American, 1836-1892

25 - 80. The Bad Lands

Stormy sky and a sweep of dark prairie.

Signed.
Academy Board, H. 12″ W. 18″

FELIX ZIEM: French, 1821-1911

A master of glowing sunlight and rich color, his paintings are in all fine American collections, in the Luxembourg and other Galleries.

40 - 81. Lagoon in Venice

Still water of the lagoon in the foreground with laden gondola, and sails rising in the distance. Blue sky with white films of clouds.

Signed at lower left, Ziem.
Panel, H. 6½″ W. 9″
Inscribed on back of panel to "*Monsieur Gray* 10 *Aout* 1896, *per Ziem.*"

JOSEPH JEFFERSON, American Actor: 1829-1905

Creator of "Rip van Winkle", "Bob Eccles", etc.

His "Massachusetts Bay" in the Metropolitan Museum.

—— 82. October

Low wooded banks either side a broad flowing stream, in which the bare trees are reflected. Soft yellow October hazy atmosphere.

Canvas H. 28″ W. 36″
Presented by Jefferson to William Winter

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